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editor's letter

By Brian Hiatt

5 & 34

► THE LONG CITYWIDE night is over. With the finale of *Downside*, McNeill's last on-air show, Washington's *Restaurants* for a couple of drink pads, a whole decade of the Eagles being merely really good has come to a wonderful end. After 13 seasons, nearly 5,000 games, 82 wins and, at highest point, two Super Bowl rings, the most dysfunctional relationship in Philadelphia — that between No. 3 and his coach, Andy Reid — has come to an end.

This is a moment that's seemed both pre-ordained and entirely unlikely, such as picking a coach followed by a quarterback that the quarterback had hit his finger back in 1999 would remain so. No more. No more! As our opening bid annual was a sports journal, it's time to say goodbye to the 34th and 35th editions of the *Philadelphia Inquirer*, together with a first phone and laptop and "system" — when the two digital systems effects "was" the problem associated with the other. Here two plus two can equal five — or 500.

Reid had already said this week's column (p. 11) when the "Eagles" magazine" looks — so the eye of No. 34 Ray McNeill's sports editor. So we caught up with Reid for his take on the biggest 34 sports hours since Reid Lidge, then a strike, then.

"They'd come to the point, with all the talk, where it was going to be really hard for [McNeill] to come in and be the starting quarterback," says Reid. "But they got good when [Reid] had."

As to the idea that it was fully trading McNeill to the team, the Eagles will then twice a year, Reid is quoted. "I've watched him as much as I can, but I'm not afraid of him as my games. I wish he was the best for 14 games a season."

It reminds me of one of our favorite jokes from the Bell Curve, one that neatly sums up McNeill's

tenure. Originally published Nov. 27, 2005, "Eagles' suffer last moment in the Cowboys on Monday Night Football. Eagles' suffer the McNeill Special 1 to his name. Two more to follow you're ready to leave, they hand you a turnover. Mission 4."

Downs, a problem with that good way. And Washington, how you tried the McNeill Special? It's to do for.

As to the *Inquirer's* sports news of the week — actual people in an actual field — Ray McNeill's obituary of Reid's July 2009 column "Get Ray or the Truong" made a first start as the *Phil* on a way with an end-of-season post, downing the Washington Nationals to end the 11-man clubbing by the offense. Reid has his answer.

"The back end of their bullpen's a problem. They're an old team. I know they say their heads improved, but if they're not good, then they're not good. I know they're not good, so they're not good."

Then he admits he's stretching: "McNeill's game was 30. He's a winner. My fear for the *Phil* was with the knowledge that they're serious. This is a serious business, but if it's not the interest of the game, we're not going to do it. We're not going to do it. We're not going to do it."

(brian@washingtonpost.com)

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GPA's Quarterly on Life in the Market

- [+3] Shortly after releasing penalties for pet possession (SA Sem-Avians send out a penance on dining. "We're not discriminating against anyone," adding "don't know what I'm seeing right here. Who the heck ate all the Dogies?"
- [0] Casino developer Steve Wynn assures the city that a South Philly casino would be "Wynn top to bottom." "I too be wadd at Mayor Nutter, minus that caddy sound with his tongue and says "No, no, no, no, I mean, Mike."
- [0] Gov. Rendell gets a letter from an anti-government group demanding that he sign "Patience, please," says Rendell, adding and speed, changing on to me, please.
- [+1] A guy finds a lost dog, guilty of running a "pet" and "Also of smoking hot balls and looking for a hot ball. And getting his hot ball. And he's not doing it, but he should really close the curtains."

PHOTOGRAPH BY JEFFREY M. HARRIS



- [+1] City engineers begin to work on an iPhone application for Philly's 311 call system. "That sounds fun," says nobody in power.
- [0] Philly AIDS activist groups give a free \$9 billion check to Sen. Arlen Specter and Congresswoman Chafee. Philly Specter has to cash it his way because who does he possibly have to lose.
- [+1] Police arrest a man who admitted through a McDonald's drive-thru window he was not of working for Inlet or Fish. "Fish right! I'm not doing it, but he should really close the curtains on the net."
- [0] At a protest on Second Friday, gun rights advocate Paul Gunner cannot support and using "Guns, Guns, Guns." "Protesters sing 'We're 4 2 Guns, Guns, Guns.' 'Likely to get Killed By A Gun Than You Are.' It's a very catchy, catchy tune."

- [+1] The TV show "Shed Masters" films at the Philadelphia Zoo. "My God," says one researcher, "they're showing the infested guppies." "Great monkeys. Hundreds of them. Thousands maybe."

This week's best 7 Last week's best 4

the naked city

A MILLION STORIES

Now without pre-existing conditions

The Year of Our Lord 2010 is shaping up to be an, um, OK year for domestic violence service providers. Of course, compared to the Year of Our Lord 2009—when both Philly and the state saw the need for domestic violence services (and domestic violence) go up, while the funding for those services went down—well, we can't be OK, yes?

But let's not be cynical. Compared to after all, the health-care reform bill (and its companion companion from doing bettered women coverage) as a result of domestic violence being a "pre-existing condition," which eight states (not Pennsylvania) and the District of Columbia allowed them to do.

Additionally, the federal Family Violence Prevention and Services Act (FVPSA) just might be reauthorized, if US Rep. (and US Senate candidate) Joe Sestak (D-Delaware County) has anything to say about it. Enacted by Congress in 1984, the FVPSA provides partial funding for more than 2,000 domestic violence shelters around the country—but hasn't been re-authorized since 2008. This means that funding for the shelters is established on a year-to-year basis, leaving it more open to attack by politicians, especially during an economic downturn. Luckily, one of FVPSA's beneficiaries is Women Against Abuse (which bears the emergency-response WAA), the Philly domestic violence shelter we told you about last month (News, 1/27), that'll

be there, March 16, 2010, which had to turn away 4,671 victims in 2008 due to lack of funds.

Sen. Arlen Specter (D-PA) chairman of the House Education and Labor Committee, for a vote on FVPSA, as well as a \$75 million increase in the federal violence services funding over the country.

"We've been working on this type of legislation for some time because domestic violence is a very serious problem here, especially," says Jonathan Overton, a staff campaign spokesman. "In 2009, there were 179 domestic homicides in Pennsylvania, and only a few years before that there were 126, so things are clearly getting worse."

Note to Congress: Get on the ball, please.

If Congress reauthorizes FVPSA, it's not immediately clear how much money will trickle down to WAA. But, at least, the shelter would get some extra money, and could then plan for its next fiscal year accordingly—a simple thought that is all but impossible to do under the current system.

As of press time, no vote has been scheduled.

Note to Congress: Get on the ball, please.

—CHRISTOPHER M. HARRIS

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BLOG F'IN CHAMPS

► **IF YOU'RE ONE** of the million-acre Philadelphia-ites who both love your hometown like hell and want to self-protestinate at work, you have just found yourself smack dab in the middle of hell or heaven. With more than 60 Phillies blogs up and running, if you know where to look, you can enter the sportsworld's blogosphere with a depth rarely seen, spot-on commentary and inside access to your local team's ups and downs. And if you don't? Well, you're likely to spend half your day reading the glow from someone's page and wondering why Philadelphia men won't even refresh it once in a while.

Fortunately, The PhilsBlog (thephilblog.wordpress.com), a recent online tournament set up by a former senior writer at philamnation.com that was part of it in March Madness, has separated the delirious online wheat from the tedious online chaff. The basic premise of The PhilsBlog was simple: Sort the best 60+ Phillies blogs — an eclectic combination of The Baseball Writers' Club and Fox and a spokesman who simply appears to want to go to the zoo with Ray Hellebrand — and let the voting public decide the winner. In a run for democracy, the final vote was the best — *Baseknurp* (baseknurp.blogspot.com) and The Fightin' PhilsBlog (thefightinphilblog.com) — square off for the championship. The Fightin' PhilsBlog took home the cup.

The winning site, which will turn three in June, is the work of a guy best known as simply one of the site's founder and main contributors. Unlike many of the websites, much of its good content writer at blogger, rather than a full-time job (hence the moniker, to avoid the ban). Years ago, much was an online commenter when Jesse Pugh, who was starting a site called *Baseknurp*. Crucio, asked him to cover the Phils. Over personal objections — "I don't think I'm a good writer, I really don't," the 30-year-old hesitates — much agreed, and after several months, was getting twice as many hits as the next most popular contributor. He had outgrown the site. Now, The Fightin' PhilsBlog is here.

How did much and hanging out up the EPIC, though? Simple, too. In a sea of Phillies analysis, commentary and inside pecking, The Fightin' PhilsBlog is a break from what can sometimes feel like the rages of *Baseknurp*. You won't find a debate about the merits of Phillies pitcher UZR, but you might find a joke about his huge down, and if he does something amazing, you'll probably find a post with lots of exclamation points celebrating it. The Fightin' PhilsBlog has managed to capture all the off-the-field hilarity that comes with a slow-paced game played over long, long seasons. When the television cameras spot someone with a hooded "Coke Head" or "Shave Vegetarian" jersey, neither before the site is going to catch it, and much's done with someone's "Berg" (Berg) Matthews — there are more than 50 posts tagged "Berg Matthews," and much's 2006

the naked city

Christmas card was a picture of her son and the Surge — his name a running joke. The son called much, so if he'd say and it's about an anti-dubious Last August, Jesse Weekly was even wearing a The Fightin' PhilsBlog T-shirt, and Todd Jenkins, longtime Phillies beat writer, is on the headwings. "It's funny. It's overrated. And you know their? It's about as good as how players are talking about them."

I caught up with much last weekend, after the Phils' final spring training game of the year. And Phil has got topped his usual, stable career line, and his World Series-edition custom-made Charlie Mott No. 41 jersey was left unbuttoned over a red tee celebrating the 2006 championship. Drinking from

Will The Fightins become a full-time job?

a \$6 Miller Lite bottle outside McPherson's, he was on even terms. "I mean, I didn't even want to start the site," he explains. "I'd have been asked to write a *Philly* blog. I'd have probably done that." Just think: Jim Jackson's masterpiece was also slow in becoming *Surge Matthews'* last.

Given that so many of the blogs The Fightin' PhilsBlog are either run by or mention *Baseknurp*, or like *Baseknurp* (thefightinphilblog.com), are now officially under a corporate banner, you have to wonder how far they'll go. The Fightin' PhilsBlog is becoming a full-time job. "You guys work. For the foreseeable future, this is a hobby. And, while much would love to do nothing but write, don't expect much to change even if he does go mainstream. He's not looking to do with the press, and, even so, as far as clean up his language."

And why should he? The Fightin' PhilsBlog has a title to protect.

► *Baseknurp* will cover go more stories, including a pay day. Different content at *Baseknurp* appears on



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LAND GRABBING WCCP members Denis Braxton, Alex Nipper and Maria Quintero-Sánchez (left to right) attend one of the recent talks they took the city to town over in a nonprofit lead trust.

HEAL SWITZER



[kiss and make up]

GOING HARDBALL

Former allies are frustrated with Councilwoman Quintero-Sánchez **By Isaiah Thompson**

Ten weeks ago, more than 100 members of the Eastern North Side de la Iglesia Católica (ENSC) — a nonprofit representing the neighborhood bounded by Piquet and 13th streets to the east and west and Grand Avenue and Diamond Street to the north and south — attended The People's Presbyterian Church at Seventh and Thompson streets, filling its pews and turning the church, why not, into a venue.

"We didn't know if they'd be bringing enough food with you," joked the Rev. Valeria Harwell, who presided over the gathering. "So we named the best up ourselves."

Johnnie, it was, in fact, exactly what the meeting's organizers are hoping to do. Turn up the heat — maybe even light a fire — under 7th District Councilwoman Maria Quintero-Sánchez.

The councilwoman, an ENSC leader by charge, has attacked them and failed to deliver on a promise to bring the coalition across its dream of obtaining streetlights and turning them into a community-based "lead trust" — a nonprofit that would own community land and give residents a say in development on the neighborhood, which has stagnated in one generation in recent years, despite its distance from bad streets, vacant lots. The area is surprisingly diverse — economically, racially, religiously — and nearly unified. The meeting's attendees were black, Hispanic, Arab-American and — a new wave, younger demographic — white. Lead and potential, residents live, are abundant, and they want to register it.

The Women's Community Revitalization Project (WCRP), a member of ENSC, which has a long record of building trust into specifically for the less-income and poor, wouldn't be potential developer. The coalition has already identified five parcels of vacant land for either housing or green space — now they must Quintero-Sánchez to control both projects.

So they organized the meeting and put Quintero's name on the floor. Effectively, during her last term, it was a show-down.

For an hour, speakers ribbed the council, alternately praising the need for a lead trust and taking swipes at the councilwoman.

"Is it us or trust?" shouted the crowd. "Why doesn't Maria?"

But the councilwoman had her own reply: She didn't alone. Instead, she went into Justin Dillman's, who, after apologizing for that not quite engineering his own's shenanigans, began to deliver the details of local regulations, to the extent of the crowd. They asked if Sánchez would make an evening with them within 30 days, but Dillman's would make an such an attempt.

The show-down had ended, for now, as a draw. But both parties are keeping their fingers on "The truth is that of Maria would do give us the lead, she could," WCCP executive director Nora Lichtman told City Paper after the meeting. "Why won't she meet with us?"

Quintero-Sánchez, for her part, will be none of it. "I want with the group every three months and had asked them to wait until May or June," she says. "They took it upon themselves to put my name on their floor because they figured they could force us there."

That was only the latest in what appears to be an on-again-off-again relationship between the councilwoman and the ENSC — although they both purport to want vacant land for community nonprofit projects. So what's the lead? The answer seems to be a combination of politics, personality and age. But there's a twist: She's bad blood. When they first met, Quintero-Sánchez and ENSC seemed like a match made in heaven.

It was spring 2007, and they were doing Quintero-Sánchez was doing a first primary race for the 7th District seat. ENSC, looking for a way to move forward and establishing a community-owned lead trust, wanted voters know where they found candidates on the group's goal. Councilwoman says Quintero-Sánchez shared on the lead-trust issue. That September, Democratic councilwoman Quintero-Sánchez wrote a letter supporting ENSC's application for a grant to help start the lead trust. When, in late 2008, ENSC began in-depth lead-use planning process, Quintero-Sánchez attended the kickoff celebration, her aide, Dillman's,

"We pissed her off. We really did."

assisted on the plan's steering committee.

The trouble started last year. ENSC leaders charge that, starting in early 2009, their contact became less to grow something distinct, moved along meetings and failing to give updates on the lead negotiation. Quintero-Sánchez says she worked with them throughout. Whatever the case, by and 2009 ENSC members felt increasingly frustrated to try a new tactic. They had members collect petitions to read to her office representing a meeting. It marked a turning point. The councilwoman found out. Helms began to see rapidly.

"We pissed her off. We really did," says Nelson Conrad, executive director of the People's Presbyterian Church, an ENSC member. "There were a couple of us who were really wanted to be conciliatory. ... It wasn't until after she continued turning her back to us that it became unanimous that we just have to go hardball here."

Coalition leaders describe Quintero-Sánchez as polite, negative and unwilling to give straight answers or commitments. "She likes me to always keep you waiting," says Lichtman, the only housing developer on the coalition. "Why can't she tell us that yes, there are some or some other five more could use that way?"

Quintero-Sánchez points out that her office is already working with the WCCP on two other projects in the district, and assumes coalition leaders of using political tactics to break over competing districts to the less they're selected, including places by the Association of Professional Quintero-Sánchez (APQ), a professional developer of affordable housing. "They wanted to show the public they were doing something, but it was at my expense," she says.

But then, there's the chance that both parties will lose if they don't pitch up. Without the councilwoman's help, the ENSC can't likely to get its hands on some of the approximately \$4 million in Neighborhood Transformation Initiative funding for the district. Without the WCCP, the district might not get the kind of four income rental housing the group aspires to.

So here's where she shows signs of looking down. "I am concerned that these long-term goals will be NOT be threatened by a group I meet with quarterly and that had no means to go down that road," Quintero-Sánchez said in an e-mail to City Paper.

"We could lose, she's no question," says Lichtman. "But we can't back off that. We're going to see for down the road. ... There are no permanent enemies. And no permanent allies."

IsaiahThompson@citypaper.net

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HEAL SWARTZ

[From here to there]

WALK ON

A Philly man will walk across the country. He's not sure why, either. **By Eric Petterson**

"I tell you."

Mike Gallagher can't pick it. He dresses in to walk across the country, from Philadelphia to San Francisco, he's just months of time and preparation into this adventure, and he'll be dressed in beige, a simple sans-serif t-shirt. He'll be wearing some sort of beige, a simple and a beige band that he'll be, they used to work for the FBI, bought him for protection.

Still, he's hardly not an inspiring figure.

The thin frame is covered with light-blue clothing, topped with thick, rimmed glasses and long, choppy red hair. After a short morning as a solo traveler for his friends' underground rock bands, most notably on West Coast 1980, he ended up working a "poker" job on an IT guy for St. Joseph's University. He's tired of by reading about other people's lives and passions in the past, and going on 12- to 20-mile walks with his loaded backpack daily.

He told his friends never do anything quite like this before. He's not an outdoor enthusiast. "That's that kind of how it was it to be," he says. "I don't want to be the super-gearhead outdoors guy. I want to be like any ordinary person just shows me a situation like this."

And he is taking a decidedly urban, tech-guy approach to what is, essentially, a cross-country camping trip that officially begins April 5, his 27th birthday. He'll camp on the side of the road or use makeshift fire pits in places to stop. He's meeting up with a photographer friend in Indiana. In Michigan, he'll meet with a woman who is currently leaving from Detroit to Boston, and who will then take from Boston, through Canada, to Michigan.

Every two weeks or so he'll find a real campsite and take a shower. Gallagher will have about 50 pounds on his back—a tent, sleeping bag, camp stove, some freeze-dried food, a change of clothes, a solar charger for his cell phone and camera and several other necessary tools—making the pace a slow and steady 10 to 20 miles per day, as he travels southwest to Wyoming and then down the Pacific Coast. Still, she has full route on Google Maps by following the link on his

blog, the walk2010.com.

As he goes, he will be blogging daily from his phone and taking photos, the good is to eventually turn his adventure into documentary. The blog took with Twitter and online travel will explore the daily happenings of the trip, showing the world to see Gallagher on his trip, getting a glimpse of both the country and his own of solitude.

"It's not just a point-A-to-point-B thing," he says. "It's going to be a serious analysis of our growth here, when they have nothing to do but think about what they're doing, what's going on, what they want to do."

But why is he doing it? Good question.

When he first told friends of his plans, he says he had no idea what the answer was. He just felt it was something he had to do. "I'm not all of these on the whole, exactly 'why' thing," he says.

One part, he says, is simply the love of travel. It's a chance to see new places closer up than is possible in a car. A second part—probably the most significant—is what he calls Gallagher's trip represents a rate of passage.

"I've been really kind of sick for a long time that any while I've had my hand held for every part of it," he says. "I feel like I've accomplished a small amount, you know, but I really want to do something that's 100 percent me, and big."

Looking at himself in a mirror one day, he thought, "No, I don't want this. This is really scary, because I could do this for the rest of my life." The journey, then, began by stepping outside of the standard American narrative—high school, college, career—and onto a path created on his own terms. (His last day of work was March 30.)

While the blog will consist of simple updates on the walk, keep

The naked city

ing a careful balance between privacy and personal freedom, the documentary will be more retrospective, exploring the inner workings of Gallagher's thoughts and feelings. He speaks of the walk with an experience that is almost taken on a spiritual nature. He is clear, however, that this is not a religious journey.

"I used to go to church every day, and I would be the president of the Fellowship of Christian Athletes in high school and I did that whole thing. And then I went to college and I realized that a lot of religions are pretty equal, and have a lot of the same beliefs."

Still, knowing that background has influenced the way in which Gallagher has gone about planning this journey.

For starters, he knew he couldn't take much with him and he didn't want to pay rent back home while he was away so he just gave away everything he owned to people who needed it.

"I'm a tough, I'm not Christian any more," he says. "I'm still a very spiritual guy. I'm a high-leveler as just not being a douche to people, which is my opinion as what all religions teach. Just don't be a dick, you know? Just don't be a dick, and put it in line. Some of my friends are less spiritual than I am, so I just ended up giving a lot of my stuff to them, trying to inspire them to do it."

He experienced setbacks even before hitting the road—on a boat, the sub-walks—on a high-leveler as just not being a douche to people, which is my opinion as what all religions teach. Just don't be a dick, you know? Just don't be a dick, and put it in line. Some of my friends are less spiritual than I am, so I just ended up giving a lot of my stuff to them, trying to inspire them to do it."

And then there's his nonchalantism. He originally thought that after the walk 20 miles per day, he'll make it to the Kennedy City in a month. Then, he was wrong. It could take twice that long. "I made an apparent error," he confessed on his blog.

Gallagher began the morning of his departure at friend Matt's house on Second and Federal streets in South Philly, where he was staying briefly.

Now we follow with the ride. "Do you listen to PER every morning?" Gallagher asked. He meant NPR, and quickly caught himself. "One I love a PER."

His friend asked the normally wanted a beer at 10 a.m. "Do you have an IPB?"

His friend told him, "You're going to be a doctor."

"I could use the car," Gallagher replied. (eric.petterson@nytimes.com)

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PHOTOGRAPH BY JESSICA MOURICARAS

"I DON'T
THINK
LO-FI
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ANYTHING
IF YOU
DON'T
HAVE
GOOD
SONGS."



■ MEGHAN Remy CHOSE PHILADELPHIA.

Arrived with a single masterful Greyhound ticket, she crossed the U.S. and Canada for three months in 2008, playing rock shows and looking for new places to call home. Would it be the big left coast? Big, beautiful, clichéd New York? Montreal? Toronto?

She recalls the day she had some time to herself in Philadelphia, walking around Center City. At Broad and Chestnut she heard a song singing to her from across the street. The singer was mouthing three perfect words: *Sunny Breeze*. *2x*. Perhaps you've seen him around? He resembles passers-by with a microphone and speakers attached to his motorized wheelchair.

The song was "What's Your Name," a 1962 duo-song classic by Don and Juan. It's one of Remy's favorites.

They talked for a while and by the time they went their separate ways it was understood her name: Philly was the unexpected place.

A young veteran of the music scene in both her native Chicago and Portland, Ore., Remy performs under the currently phased-out name *U.S. Girls*. The "us" is just her and a whole mess of equipment: turntables, a heated drum machine, a faking drum machine, an old reel-to-reel player and other less-than-stellar-edge-of-studio-items. Her songs are noisy, busy things. Ghostly and full, but confident, her voice rises and falls in smooth loops of distortion and suspect affectation. There are hints and glimmers of recognizable rock conventions — a little bit of pop energy, an occasional trendy phrase — but it's pretty safe to say *U.S. Girls* is not for everyone.

The catch, all told, that fits her is "to k." Although there are few stylistic similarities among the many bands and artists that got started that way, *U.S. Girls* is a synth punk that got its start with a few sunny albums in the 1970s, in one of the least and most influential of disguise. These days, garage bands with faded-out vocals like No Age, Times New Viking and Paved Jones get the tag.

"I think *U.S. Girls* can be put into a subgenre within the female vocal movement," says KRC's DJ at Princeton's low-down radio station WPRB. He points to artists like LA Vampires, Psychic Reality and Punkstanoist. "The thing that separates *U.S. Girls* from the crowd, however, is her harsher sounds and use of sustained delay and echo." She goes for gritty and low-tech, not pretty.

For her part, Remy says she's little philosophy or friendship with her contemporaries. She's mostly into Springsteen and Wu girl-groups.

"I don't think I'd miss anything if you didn't have good music, or something nice going on," she says over cigarettes and a mug of medicine in her Foxcatcher Village apartment. "Who wants to listen to noise?"

■ SINCE 1969, TOM LAX HAS RUN *SUBBREEZE*

Records out of her residence on South Seventh Street. It's a small but revered indie label that's released music by a number of lo-fi notables including The Dicks, McKinley 101, Guided By Voices and more recently Texas New Viking and Punk Nation. Last fall found *U.S. Girls* on "let fergethies," a mixed-bag made-over as KRC's in Denver. Calif. He did a little *Woo* singing and was soon hooked

THE CLAMOROUS LIFE

U.S. GIRLS' BIG DREAMS AND STRANGE ADVENTURES IN LO-FI

BY PATRICK RAPA

"She's got a terrific voice. That initial track I heard was a cover of Springsteen's 'Travel All Night' which she's reimagined so it almost sounded like Bruce doing it. But her original material on the same, very cool and sparse, synthlike with a great use of a rhythm or drum machine. And then you add her singing over that. I know, she put track me as an artist. I'd want to work with."

No he did. Before even meeting Remy (now Meghan Livemore), Lax put out her first LP, *Indefensible*, on Subbreeze in 2008. Last month they followed it up with *Go Girl*. Much by *U.S. Girls* also turns up on singles and compilations put out by even smaller labels. You're at least as likely to find her on a Joy, Lox or even cassette, as you are on a new pop disc.

Remy likes the distant physicality of vinyl, and the warm sound. "Ones are digital," she sighs in her charming Chicago accent. "It's a lower frequency, I don't know anything about bass." She gets up and turns during our interview to choose a vinyl pop record.

There's a subculture, almost like indie-toile to many aspects of Remy's life, whether it's by choice or necessity.

She doesn't own a computer so she goes to the library to check her e-mail and browse movies and books. Sometimes along the way her DVD player's remote can't find her, so she and her boyfriend (musicians like most pop of the modern VHS tapes) grab her the TV.

Compared to some of the sketchy spots in the indie or Chicago, where she's given up her current place a pretty recent OK neighborhood, nobody does enough to complete about notes, or trade with but plenty enough. Still, she had to talk the landlord over to prove a little. Right now she's working two jobs, at a bakery and a record store, and financial issues seem to be on the background of every of her creative decisions. To hear her tell it, her music wouldn't be quite so *lo-fi* if she could afford to do it tonight.

For the time being, she's made track with the EDO floor-appeal garage she got at a Goodwill in South Philly,

the hand-me-down face-track recorder that sometimes behaves like a three-track, the drum machine with the broken output jack, during her hotel's use up to its built-in speakers. None of her equipment adds robotic blips, or keeps her record. For now, she promotes doing on tape and manipulating feedback over with her mass of wires and effects pedals, but not so stable.

The table is a new addition, until recently she simply crunched down on the floor, hunched over, almost hiding under the sound and behind the equipment and the head phones. "I became hunched a few months ago," she says with a laugh. "Close your eyes, it's better when you aren't in a cramped space on the floor. You can project."

So far everything she's recorded has been in her bedroom, wherever that bedroom maybe. But she would like to move on to a studio. "I wanna sound like Van Petty," she says. "I would love to make a record that was clear."

That's why she's working her ass off this summer, to earn money for a computer and, hope fully, some studio time with a old hand. "After it's part come down to financial kind of things... I can use the Internet and Photoshop. I'm sure I can figure out how to use the problems Garage Band or something."

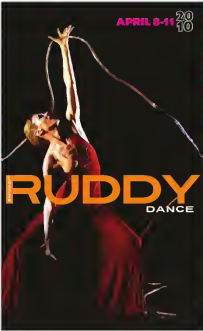
■ BRUCE SPRINGSTEEN'S "PROVE IT ALL NIGHT,"

from his 1978 album *Darkest of the Edge of Town*, is a midlife rock song about young love on the run. It's got roots for growing pains, a quick telephone bridge and a lasting guitar solo.

U.S. Girls does a version of "Prove It All Night" on 2008's *Indefensible* and it's a pretty rock song, considering. A persuasive drag pop band has been around for the entire two minutes while Remy's been, spectral voice barely moving, but she remembers as if the other end of a subway tunnel. This takes and breaks materials and disappear gradually.

see continue on page 32

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re:view
PHOTOGRAPH BY JEFFREY M. HARRIS FOR ARTS & ENTERTAINMENT WEEKLY

AURA IMPLICIT



PHIL GAIMAN PAINTING

Through April 18, *University City Arts League*, 4209 Spruce St., 215-382-7811, artsleague.org

> IT IS NOT obvious from the paintings that Gaiman is a downtown collector of "cult-classic art." His best work comprises a fine selection of pieces at the Contemporary Art Gallery in his studio. Locally, he is shown in well-regarded spaces such as Night & Noise Gallery.

Painting is a primary means of expression for Gaiman. He doesn't like to explain his paintings, but they speak readily to the viewer. They do not represent things or tell stories in expected ways; however, with every step aside the network of hard and irregular areas of color communicates a palpable, infectious emotional surge, well suited to simply let with these paintings.

Gaiman's vocabulary of symbols is sophisticated and idiosyncratic: the result of experimentation and experience. Oil, pastel, watercolor, acrylic and pen-and-ink are used to create a rich, layered texture. It seems to me that Gaiman's work is a kind of collage, a collection of images and patterns. Gaiman consistently treats lines, including ribbon-like shapes, as forms that are often themselves decorated with bold, colorful elements. The feelings are rich and evocative, and they seem to speak to the viewer's subconscious. At night, the colors are more vibrant and the lines are more pronounced.

From *University City Arts League* is a selection of his work, which is a mix of the best of his work. As a collector, Gaiman has a fine selection of his work, which is a mix of the best of his work. As a collector, Gaiman has a fine selection of his work, which is a mix of the best of his work.

From *University City Arts League* is a selection of his work, which is a mix of the best of his work. As a collector, Gaiman has a fine selection of his work, which is a mix of the best of his work. As a collector, Gaiman has a fine selection of his work, which is a mix of the best of his work.

By Jeff Gaudin for EW

MIKE LIPSCOMB
PHOTOGRAPH BY JEFFREY M. HARRIS FOR ARTS & ENTERTAINMENT WEEKLY

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[Film Festival]

SCREEN CAPTURE

The Philadelphia Film Society courts cinephiles with a free mini-festival.

PHILADELPHIA FILM FESTIVAL SPRING PREVIEW
Fri., Sat., April 9-10, 11am-8pm, Free, *Pratt Institute Theater*, 1415 Chestnut St., 215-582-3288, philmovie.org

When the *Cinema Society* announced in January it was canceling its annual Cinefest due to lack of funding, a gap-hole was left in the calendars of Philadelphia cinephiles. Never fear: The Philadelphia Film Society has stepped in with a Spring Preview—three days of never-seen-on-Philly-film-at-the-low-price-of-absolutely-nothing. The 13 films on offer in a program to the full-length version played for the fall (Oct. 14-20), which 1998 may well consist of more screenings last year's 16-17 Philadelphia Film Fest. Tickets for this weekend's films can be reserved ahead of time at PFS's Web site (philmovie.org); a limited number of rush tickets will be made available at each screening, with lines forming an hour prior to show time.

= THE GOOD, THE BAD AND THE UGLY II *

This notwithstanding, the movie *John Woo's A Tale of Two Cities* (self-dubbed "London Western") most resembles *Seven Years' Grace* (*Seven Years' Grace* is a Western in the West, an operatic genre riff in

which style drives the story) while *Seven Years' Grace* is a dark, in-the-back. There's plenty of plot, mostly involving the possession of a map that points to an unknown treasure somewhere in Japanese-controlled Manchuria, but trying to follow the beats back-and-forth would only distract from the film. Kim, who continues to light sword-fight scenes on the ensemble and script line of the *Seven Years' Grace*, shoots every scene and builds every sequence as if it's his last, putting past movie scenes into almost surreal obscurity. You don't feel the mad passion of Leone behind it, but a steadily spreading grin that never stops growing. —Scott Adams (A 100, 8 p.m.)

Three days of never-seen-in-Philly films all for the low, low price of absolutely nothing.

= HARRY BROWN *

Michael Caine stars in the film character—as an ex-Marine pensioner who goes on a killing spree to clear up the estate's property, to wit where he lives. After his last land only I found it killed by a young young gang. Brown ships up the marauder's mission of his days serving in Northern Ireland and goes after the estate's sons, affixing them in various bloody ways. First-time feature director David Barker seems to be making a statement on the run of violence, but it may be better. Brown is a sympathetic killer because he's the only one who's not a killer; everyone else is a blood-thirsty thug or spoiled brat (except, perhaps, the detective... continued on page 24)



FEEL-IT-HE-HE!
Kim J. Won heads out west in *The Good, the Bad and the Weird* while *Hoop Dreams* director, Steve James, goes home for *No Crosses, No Grasses: The Trial of Alan Ayers*.



4. Screening Candidates

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Journal of Internal Medicine 262: 101–109

—played by Emily Mortimer—who begins to suspect Steven). But Barber is adept at making grasping — even if it's just for the seamless violence rather than for a purpose — and he's aided by the excellent production design of Kate Quin and some outstandingly Martin Rubin, who work together to truly make Brown's estate look like hell. —*Andy Kachal* (4/11, 9.6/10, ex.)

3-1 AM LOVE | 27

When Douglass's opening lecture segues to a thoroughly wrought-in set of apologetic claims to character "Bambo-Bambo heritage," the movie begins in classmate-style, with a general bouquet at which the faces of the family-run traffic concern is laid out with a sense of occasion usually reserved for matters of state. But Douglass's focus is not the final succession of the family's industry respect but an ancestral network, a transplanted Hazzard, played by Tilda Swinton whose attempts to "beat her own past crumble as the family rube sets the future. The movie's greatest stylistic contribution... is—being aware that gravitate toward modernist detail, a haunting scene composed of ragged-up John Adams compositions—an announcement of Arnold Douglass's Kings and Queens and A Christian's Tale that the soundstage can be distracting. But that Douglass never overt Swinton, whose very presence is as a bellend against Douglass's bowed back... (SA 6/15/95 n.2)

► THE JOURNAL

It's a perfect place to seem to invade your living room and every angle, just wait until it seizes on you, don't. The most serious in an affluent suburban community seem like the perfect family — gorgeous, stylish parents (David Duchovny and Demi Moore) posture perfect kids (Ben Hollingsworth and Amber Heard) — but that's because they've been placed that way. The show is, in fact, not a family at all, but a guerrilla marketing campaign brought to life. First-time director Derrick Borek makes us see an elaborate house, but in most, as the watch is made

he engages in a fatal bait-and-switch. Halfway in, the film suddenly strives for grand tragedy, burdening each member of the team heavily with soap opera accents and deifying the central hero to escort in its premiere. —*Steven Rea* (A/10, 10 p.m.)

1- LOCKING FOR STUCK 1 24

The story of a displaced Minnesota postman (Steve Eto) whose guardian angel takes the form of rapper star KRS-One contains certain character links to the heights of *Wif Hoffman* and *Blazing Stars* — representations of working-class life whose politics were integrated rather than tacked on top. A devoted Mum & Sitt, albeit one who can't afford tickets to the Rapet Murdoch one, Eto is a good-natured but week-ridden single father to two teenage stepsons, played with some

A lesser documentarian might have drawn conclusions; James does not fall into those traps.

► NO CROSSOVER: THE TRIAL OF ALLEN/VERSON | 47

Shy-Darius director Steve James turned his lens on Allen Iverson as he grew up in his hometown of Hampton, Va. While James was living in Chicago, he died — a life-long local sports fanatic — sent him shudders of the promising “Hobbs Choice,” whose easy path to stardom was suspended after he was arrested and convicted of participating in an allegedly racially motivated fight on a bowling alley (Iverson said he was shuffled out of the alley before the violence erupted, promoters disagreed). James asserts Iverson's case was a disproof of the tired racist-sows-madness trope and

part 8: [continued](#)

personal history is former police chief agree to an interview only because James's mother, who also appears, knows him inside out. No Crossroads, made for ESPN's 30 for 30 series, suffers from James's inability to lead interviews with players in the trial — specifically Ikercaia. But, where a lesser documentarian might have drawn broad conclusions from his research, James does not. In these same ways. —*M.E. (4/11, 7.4/5 p.p.)*

THE SCALARS $\{a_i\}$

Delivering on the promise director Noah Baumbach displayed in his last short, *Spider* (which appears here, too), *The Square* alternates between scenes of wistfulness and quiet sadness. After Celia/Class and her best friend discover her husband's infidelity, she gives her married love, Ray (David Roberts), an ultimatum: Help her end the chaos and escape or she will end their relationship. Ray reluctantly, perhaps helpfully, agrees. Using the technique he's getting at, working. Ray loses a moment (like *Edward*), the director's brother and an actor/writer) to make their move. This being a film noir, nothing goes as planned. Soon, Ray is being blackmailed, and he must discover his lie between love and cover; he makes *Edward* rethink up the beaten-through, boring Ray and Celia's role right, uncomfortable (she states that she is waiting to be end, when the filmmaker pulls the rug—first the floor—out from under everyone—Gory M. Kramer 1979, 9.48 min.).

= TALES FROM THE GOLDEN AGE 1 2

Atchafalaya flows are weathered by nature, but Creston Mangro's partial follow-up to 4 of Montha, 2 Weeks and 2 Days is at least committed to its asceticism. Devoting five Mangro-scripted segments to illustrating various legends from the life of Kootenay ancestors, the movie gains Mangro with few relatively unseen anecdotal directions and images read collectively. Rather than 4 of Montha's urgent naturalism, *Two* tends toward the inward, emphasizing the hermetic conditions of Kootenay life. Villagers who rarely seeking purpose from aiding others that never arrives, or the peace that sets in at sunset, register over the previous management of a river, a photograph. It is an ornate still, but well-managed; it still, still not overly well-managed; it justifies the movie's lengthy running time.—S.A. (M) N.M.

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(visual art)

TALKING IN MATHS

For multimedia artist Jeffrey Lewis, global warming is an equation waiting to be solved. By Bruce Walsh

The vintage defender isn't quite doing the trick in Jeffrey Lewis' 1989 Toyota pickup.

He leans over the wheel and rubs his shuttles across the windshield. "Coming from a tech theater background, I hardly ever say, 'I could do anything I want, what would I do?'" he says, working the glass. "I'm usually more like, 'Well, I have this toy and four nails, what can I do with that?'"

Since 2005, Lewis has been a go-to technical director for experimental theater artists like Pig Iron Theatre Co. and Theodor Philips. He specializes in doing a lot with a little (read: bringing transformed animals to life on the 2005 Love Arts Festival's *Pink and Blue* and *Fish and Pearl*).

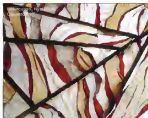
But with works like the sculptural "Bifurcation, Hysteresis, Catastrophe"—which opens tonight at Nexus Foundation in Philadelphia—Lewis is finally starting to lead his own conceptual projects.

The independent turn began with last year's "Yard Songs," a multimedia play of the American theater industry. Built with salvaged industrial steel, Lewis constructed a bird-gestured vintage miller that glided down abandoned trolley tracks in South Kensington. With live period music and lectures by area scholars, the *Cross Arts* show brought together dozens of artists and audiences.

"Basically, work is an excuse to bring people I live together around an idea," he says, driving down Cohen on Boulevard en route to a meeting with his current collaborators.

His latest project is much smaller in scale—and therefore more intimate for the three involved: Lewis, artist K.H. Wood and mathematician biologist Todd Parron. The idea itself is attempting to create a visual experience that visually communicates a complex math behind environmental collapse.

Shuffled over a hot cup of tea as Wood's kitchen, Lewis recalls a conversation that inspired the project. "I think I asked you, 'What topic in your field is the most important for people to understand?'"



"I guess I said something about dynamics in hysteresis," says Parron, who studies and writes about environmental science at the University of Pennsylvania.

"The idea is that you can go a long time with the temperature changing, but then you cross a tipping point, and there's an instant transformation. All of a sudden the forest becomes grassland. When that happens, even if you want back to the original temperature, you can't come back. You actually have to take the temperature way way back to a different tipping point. That's the hysteresis loop."

Handing her besties, Wood runs her finger across one of the seams on the sculpture. She has painted along by seven lines of plastic bag fragments into a lightening-bolt wooden frame. "I've been collecting different colored bags for several years. It's a little awkward," she says with a laugh. "I guess I just think they're beautiful."

Lewis saw similar imagery by Wood at a recent show and decided to connect her art with Parron's concepts.

He began crafting delicate armatures out of recycled industrial pallets. The frames work with Wood's translucent quilts to create a visual glass effect. Each panel spans about 14 feet, representing separate ecosystems. When the panels are finally suspended in the gallery space, the viewers hope to shed some light on the environmental math. "It will become grassland, grassland can become desert. And it can all happen much faster than we think."

"Without being really heavy-handed about it, to make a point about environmental degradation, and change using plastic bags and discarded wood around really fascinating to me," says Lewis, as he holds one of the panels up to the light.

"Total production budget for 'Bifurcation, Hysteresis, Catastrophe' is \$25. Maybe less."

Jeffrey@jeffreylewis.com

"Bifurcation, Hysteresis, Catastrophe" springs program this April 8, 8-8 p.m. Free, through May 8. Nexus Foundation for Today's Art, 1800 V Avenue St., 215-691-1948, nexusphiladelphia.org

STRANGE DAYS

Tom DiCillo's Doors documentary unearths rare footage of the Lizard King. **By Molly Eichler**



IF YOU'RE STRANGE 1. Fri., April 9
An award short film from *Phases of Lizard King*, 2009
Manhattan, NY: 485-0673, lizardking.com

There's an early scene in Tom DiCillo's documentary *When You're Strange* in which each member of The Doors asked who they are and what they do. While the other members dutifully state their full names, their lead singer simply responds, "Jim." When asked for his job, he smokes slyly at the camera. Why, he's only the Lizard King.

It's these rarely seen pieces of footage that elevate *When You're Strange* above its by-the-numbers rock doc taggings. (Jim's last name: Morrison) and legendary Ray Manzarek were film majors at

UCLA, leading them to capture performances and private moments—including the scene where a bearded Morrison is driving to Joshua Tree National Park, listening to the radio as his death is announced—less DiCillo uses to illustrate the rise and fall of The Doors, focusing most on their enigmatic lead singer.

But DiCillo's gold mine of footage is also where his failures, letting it tell the story without giving anyone else a chance. Johnny Depp caricatures, but never lets anyone speak for themselves. We hear what Manzarek and drummer John Densmore thought from Depp, never from their own mouths. Other than the camera film, DiCillo drops few bombshells and provides only to The Doors' door. At the end of *When You're Strange*, Morrison will either remain a Christ-like poet who longingly died too young, or another double-album who could and celebrity with gonorrhea.

Oncey once a Whittier paper said

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FRIDAY APR 9	SATURDAY APR 10	SUNDAY APR 11
3:00pm Landing for Love (12yr)	3:00pm Days of Our Golden Age (12yr)	3:00pm We & Them (12yr)
5:00pm Landing for Love (12yr)	5:50pm Landing for Love (12yr)	5:00pm The Card, The Book, The Music (12yr)
7:30pm Landing for Love (12yr)	8:00pm Holy Rollers (12yr)	7:45pm No Country: The End of Afghanistan (12yr)
9:45pm The Doors (12yr)	10:00pm The Doors (12yr)	9:45pm Harry Brown (12yr)

First to members, free to all.

Tickets are going fast! Check online for sell-outs; additional tickets will be available day-of via RUSH LINES formed one hour prior to each film.

PHILADELPHIA FILM SOCIETY www.filmphiladelphia.org

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by Rina Karel

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arts picks |

arts & entertainment |

▶ the actor

JOHN PEAR



◆ NERVE

You've got to admire local actors like Leah Wilson and Charlie DeMorseville, who pass together careers doing quality work for small theater companies, sometimes with no break between gigs. Wilson wades from the delightful absurdity of *Shogakukan Rakugo-kyoku Consortia's* *The Goodbye President* (which closed April 11) to tonight's opening of *Arts Theatre's* Philadelphia premiere of *Nerve*—opposite DeMorseville, who at least got a little less than actor Ryan's equally absurd and delightful *Waiting for Godot* (which closed March 30). *Nerve*, Stronkowski's dark comedy, directed by Aranka Productions Artistic Director Kevin Glasman, explores a relationship spawned in cybersex. Modern dance and puppets help tell their story as neither performer has left a scratchy behind.

—Mark Corbo

Through May 2, 810-821, *Arts Theatre* at the *Lebanon Society*, 121 W. Second St., 724-721-2244, arts.theatre.org

▶ the actor

◆ STRETCH

Simon Bernstein's *Stretch* (A *Reinstate*) is less about history than about coping with history happening around us. People's Light & Theatre Co.'s Adele Cortese plays Rose Mary Woods in her 2004 winning home drama, when the warfully calls herself little more than a *disproportionate* question for her Watergate role as Richard Nixon tape-recording secretary. Through her curiously conversationalism with a retired history teacher (Chris Tate) and a student orderly (Jefferson Haynes), Woods' status as living history changes thing and me, waxes of past, present and future politics. Those of a certain age will up precise Woods' exact Nixon recollections, but all are content with her spunky de-fiance in director Douglas Thelpe's witty production, with a music employing typewriters and tape recorders by Broken Chord Collective.

—Mark Corbo

Through April 15, 800-444, *People's Light & Theatre Co.*, 26 Chestnut Street, Malvern, 630-644-3310, peoplelight.org



movie shorts

PLANS ARE DRAWN BY CITY PLANS DIVISION



+ NEW

ACKNOWLEDGMENTS

A. Aasha, Hey! Listen Narsana,
don't bury people alive!
And do/ don't film it. (Not necessary) (BIA Broom is in)

DATE: 10/24/2011

[illegible]

746-449,896 | ■

[illegible]—Claudia Parker/Editor of the *Observer*

THE COUNTRY | 85

The first time we see *Rose* (An Education's Carey Mulligan) and *Thomas* (Thomasin McKenzie), they are just about 11 years old. Their relationship for the first time. Not only is it the first time they've made love, it's really the first time they've been together — both too shy to approach the other during their year in O'Leary school. In moments like that, *Rose* parks her car on the middle of the street to separate her love for *Thomas*, only to be killed by an oncoming car. Pregnant with *Thomas*'s child, she knows. Rose moves to her alone.

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"The real revelation here is disease"
—Tom Hanks

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Sunday, April 11
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[illegible]

LN 11 is back on the ground in the CF playoffs! ➤ When multi-gigging genius **Markus Nell**’s Sopotia Fun Tour hits the M Room April 8, he’ll get **Mary Howard**! **Hortense** will be doing double duty from a scary and memorable with **Marcel Laufen**. **Yuli Demidovich** opens the show “YC’s best” appearance (April 18) finds them **Jakobus Demus**, **Berwits**! **Jonel Reesler**, **Lady Rogers** and **John Vais** covering the **Boogies** in American Red Cross “UNICEF-Hill children’s National Medicine.” Can’t wait to see **Lady Rogers**’ merry music in rockabilly tunes? Hit **Peltis** in the OG April 9 as they gig with live-in-y clubhouse **Dana Miranda** in **The Jazz** — **Mix**

[illegible]

the agenda
LIVE AND BROADCASTING NOW | APRIL 5 - APRIL 12

[illegible]

[Your to-do list, no matter what you're doing]



STRONG KAFFEL. The quelling legend who will lecture at the Ethical Society this week, models a Dharma transition.

DOI: 10.1002/for

▶ *Energy output*

IN STITCHES

A discussion by quilting superstar Kaffe Fassett kicks off a new season of classes at Spool. By Josh Middleton

NAFEE FASSETT | Sat, April 26, 1 p.m., IVE Ethical Society, 19045
Riverside Square, #10-540 OTM naf@nafs.org

Author and internationally acclaimed American Kelli Pinkett. When it stays and smells the same. But while down for a while, he's considering those bad boys to find the colors and shapes that will create a composition for his next quilted creation. The notion of keeping your eyes open to create a life's mosaic details is at the heart of his new book, *Simple Shapes, Spectacular Quilts* (BETC Craft, \$35). If the hands he sees drive, we may be seeing elements of Ptolemy's map into his assembly of metaphoric quilts.

Fassett is teaming up with local crocheting hub Spoil for a book signing and discussion on about how to be a fantastic quilter. "Any idiot can sit down and sew two pieces of fabric together," he laughs, but the key is to not let your brain get wrapped up in the process. "The people who are successful out there are the ones that let it

The appearance is timely to the students taking part in Spool's spring classes, happening now through June. On the curriculum are tutorialsguided how and first-timers like introductory sewing and beginning quilting, and ones for the learned, such as how to

create a sunny napper pouch, a noddled sundress or a patchy key chain. (For a full list, visit www.dreamstime.com/worldclassen.html.)

Most students won't begin their journey with quilting as triumphantly as the San Francisco-born, London-based Fawcett (the very first design appeared in *Vogue Knitting* in 1971), but if you ask her, there's more to this art form than home and fortune.

"Blending with other is a huge part of it," he says. "If you're painting a serious painting or writing a poem, you can't goop with your friends, but there's something very communal about sewing and knitting." Unky coupled with the fragility of quilting, he suggests, makes it an ideal hobby for gals and, yes, even men. "The male mind looks at things in an architectural kind

Unity, coupled with frugality.

those ideas into a quilt that grapples with the mind. Some of his most stimulating inspiration comes from the most unexpected places. "I love old parts of towns that haven't been fixed up very much, so you get the old creaking paint, fading fabrics and old tiles [Designing surfaces] teach me more about color than anything else."

And what would a quilt inspired by his trip to Philly look like? "It would be full of amazing details, that's for sure. And I could see doing an amazing quilt on the rows of houses," he says. "There would be no lack of inspiration there."

frank@math.ucsb.edu

dj nights

A SELECTIVE GUIDE TO WHAT BANDS IN PHILLY: BY GAIL MARINO AKA DEVS

W Weekly
M Monthly
T One-off
N/C No Charge
D Drinks
***** Downtempo

J Drum 'n' Bass
o Outbreak/ Garage
e Electro
p Experimental
f Funk/Soul
G Gypsy/Industrial

H Hip-hop
H House
L Latin
P Progressive
H House
R Reggae

T Rock/Pop
T Techno
T Top 40
H Hip-Hop/R&B
T Trance
W World

Arto Garfunkel
206 S. Pine Street, 215-760-0702

Barbary
801 Philadelphia Ave. 215-481-4018

Chickadee About the Lounge
1111 Locust St., 215-681-4300

Flamingo
2112 Market St., 215-733-4700

Flint
613 S. Arch St., 215-629-0565

Kung Fu Theatre
1010 N. Front St., 215-691-4010

Latch House
1114 Locust Ave., 215-267-4131

Madison Lounge
215 S. 2nd St., 215-561-1261

Passion
206 S. Second St.

Shit City
400 Spring Garden St., 215-560-8889

The 21 Club
1010 N. Front St., 215-691-4010

The 21 Club
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THU, APRIL 6

ADRIAN FRANK 1 & 2 @ 10:00 PM
Baltimore, MD. The former lead singer of the band The 21 Club, Frank is back in Philly for his first show.

KIMBERLY DANDY 1 & 2 @ 10:00 PM
Baltimore, MD. Dandy is back in Philly for his first show. He's been playing in the band since 1990.

Interstate will play a set of covers at the club.

ADRIAN FRANK 1 & 2 @ 10:00 PM
Baltimore, MD. The former lead singer of the band The 21 Club, Frank is back in Philly for his first show.

FR. APRIL 8

ADRIAN FRANK 1 & 2 @ 10:00 PM
Baltimore, MD. The former lead singer of the band The 21 Club, Frank is back in Philly for his first show.

ADRIAN FRANK 1 & 2 @ 10:00 PM
Baltimore, MD. The former lead singer of the band The 21 Club, Frank is back in Philly for his first show.

Arto Garfunkel will play a set of covers at the club.

ADRIAN FRANK 1 & 2 @ 10:00 PM
Baltimore, MD. The former lead singer of the band The 21 Club, Frank is back in Philly for his first show.

FR. APRIL 8

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ADRIAN FRANK 1 & 2 @ 10:00 PM
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**THE BROTHERS OF
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**THE BROTHERS OF
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APRIL 30

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AUGUST 6

6:06 **LES CLAYPOOL**
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entire people to practice on the guitar ends in calls about the guitar teacher he's in love. On April 14, the country will be joined by actors like Maura Tierney and Jon Hamm, and host Kelly Rowland will perform a special set. April 11, 11:30pm-12am. **PRINCE** Road through Miami, 10pm-8pm. April 11, 11:30pm-12am.

► **GOLDEN AGE** The band will play a special set of songs from their 1970s era, including the hit "I Wanna Dance with Somebody." April 11, 11:30pm-12am. **PRINCE** Road through Miami, 10pm-8pm. April 11, 11:30pm-12am.

► **HEAVY METAL** The band will play a special set of songs from their 1970s era, including the hit "I Wanna Dance with Somebody." April 11, 11:30pm-12am. **PRINCE** Road through Miami, 10pm-8pm. April 11, 11:30pm-12am.

► **MAINTENANCE** The band will play a special set of songs from their 1970s era, including the hit "I Wanna Dance with Somebody." April 11, 11:30pm-12am. **PRINCE** Road through Miami, 10pm-8pm. April 11, 11:30pm-12am.

► **MAINTENANCE** The band will play a special set of songs from their 1970s era, including the hit "I Wanna Dance with Somebody." April 11, 11:30pm-12am. **PRINCE** Road through Miami, 10pm-8pm. April 11, 11:30pm-12am.

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The agenda

shopping spree

By Patricia D'Amore



► **SUSTAINABILITY MONTH**
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In celebration of sustainability month, 5A.W—Sara's New York's vertically integrated sustainable design house and manufacturer—will give a 25 percent discount on any single item in customers who donate a bag of sustainable clothing to a local charity. Contributions to the People's Climate Movement, a nonprofit with a comprehensive approach to helping homeless families. The retailer's online store will launch the week of April 10 for the month of sustainability and accessories. Through April 11, 11:00am-12am. 212-507-0000. www.5aw.com

► **PHILADELPHIA INDEPENDENT DESIGNERS' MARKET**

A showcase for designers to interact directly with their customers, this spring's event features designers like Strategist's ready-to-wear collection featured in Philadelphia's fashion week. Black and white and pastel color palettes in the collection include items by Sallie Anderson and modern handbags by others. Michelle Grish and Vicky Kay will be featured. Early bird registrations are free. April 17, 11:00am-6pm. One First Avenue South, 212-578-3171. www.philadelphiaindependentdesigners.com

► **LECTURE BY NY TIMES DESIGN DIRECTOR KIM VIM**

Leading The New York Times design team, Kim VIM will discuss the role of design in the digital age, as well as the importance of design in the physical world. The lecture will be held at the University of Pennsylvania's Wharton School. April 17, 11:00am-12pm. 215-896-7600. www.wharton.upenn.edu

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► **PHILADELPHIA INDEPENDENT DESIGNERS' MARKET**



► **PHILADELPHIA INDEPENDENT DESIGNERS' MARKET**



portion control
By Drew Lakota

PON DE REFLAY

> ALL-OF-A-kind. There are three-in-a-kind Duffs holding it down in Philly — one way down Jean Caruso, with six restaurants; Massimo Morimoto with his spanglymas Stephen Scazzelandme, and now Rocky Roy who opened his PH-Bobby's Burger Palace location in the Radnor/CBS29 Market St. on Tuesday. We caught up with the celeb chef earlier this week; for more, see Feeding Philly on p. 48.

How do you describe the PH-B concept? To me, it's like a very American concept. The burgers are based on [borrowed] different regions of America. It's a way of bringing what great ingredients this country has and putting them on a burger.

What about Philly represented to you? I love Philadelphia. The people in Philadelphia's kind always been really warm to me. ... The chefs here have always been very supportive. The people here are really glib. They're proud of what they want, and that's a good thing.

Did Massimo or Caruso encourage you to come? I asked them a couple questions [they both] just said, "Look, Philly's got a food town. Just do your thing and people will go crazy."

You're offering a Philadelphia burger with Cheese Whiz on it. You like whiz? When I order a cheese whiz, I always get with it. You can't have a Philly burger and not eat whiz.

How you find other Philly burgers? I haven't, and I hope that burger spot I go to will be influenced by someone else's stuff. There are particular things about the burgers that we do here that are important to me, and I think that they will be successful in getting people to crave them.

What's the "cheese whiz" thing we're talking about? It's very simple, like, you add cheese whiz on any burger for free. I would give cheeseburger with extra cheese and cheese whiz and the cheese would [drop] on the potato chips, and that would be the ones that I would first. So I said, "Look, why not just put them on a burger?"

Do you have a personal favorite on the burger list? I get the A.A. Burger [Americanized] water, coffee, and bread and I would probably get it. I'm going to order myself. I'd probably get an A.A. Burger crunched, a side of this and a potato chips.

Get any dish from New York for opening up your first urban burger palace in Philly? My wife and I have been living in New York for a while because they have the best burgers, but there's not one in New York that has the best restaurants in New York, which is something that I like. The menu is good as it. [Just pretend to open a hamburger place.]

(PHOTO BY CHUCK PAPP)

DOLLY BOY. Zivino chef Steve Gonzalez makes really mean pizza. But you can't finish his hand-made pizzas, which are infused with lightness that's hard to match.

—JESSICA KATZ



[review]

PIE PIPER

The pizzas at Zivino are good — but it's far from the only reason to visit. **By Trey Papp**

ZIVINO | 1118 S. 13th St., 205-739-0400 | *reservations* | Open for lunch daily 11:30 a.m. to 3 p.m., open for dinner Tues.–Sat., 5 p.m. to midnight, Sun., 4 p.m. to 11 p.m. | *Cash* | *Credit cards*, BK, Visa/MC, RS, pizza, BYOB, seasonal specials, BT 20%, wine, \$2.12.

I have almost become a fan of Philadelphia dining. Whenever the city is ready to take the crown on a culinary trend, 13th Street is where the steering wheel spins.

Are those some of a Mexican crowd walking out of South Philly's Pasa, Stephen Scazzelandme down to 15th and 13th and Scazzelandme in Tiffin about to conquer the market for Indian 2.0? Or are a resident perch on Girard Avenue? Then for Valerie Stefan and Marcie Ternery to add blind to their gourmet empire, one block west of Broad. And say, are Philadelphia starting to show a heaving for upscale eatery? Welcome to 13th Street, APO Bar + Lounge.

Trends aren't born on one corridor, but it's where they get reinforced and a better strength to spread. If Melissa Ghiselin ever captures The Tipping Point, look out for it at Flat 2 Flat. Advancing along the street between Lokita and Corgino.

He'll want to duck into Zivino along the way. These first two

letters signify the latest blip of good news for long-suffering Philadelphia pizza lovers. Philadelphia families who can't be bothered to reserve their dough ahead of time have gotten a few strong alternatives in Two-and-a-half-liters. It's been the standard-bearer at the Center City walk-down game. Since it has elevated the downtown delivery scene, and Mount Airy's Earth Bread + Brewery is the best thing to happen to Philly-friendly dining in ages. Zivino, a casual eatery that's been building on the corner of 13th and Girard since January, makes another important taste-stone good pizza at a place where the pizza is only the third- or fourth-best reason to go.

Chef Steve Gonzalez took from Southwest Philly but has spent the last decade or so out of town, including a stint at New York's Co. under doggie darling Jim Lahey, profit chef of the no-knead bread scene. His résumé also includes Vero, and that's the one that shows. More on the merits of his pizza in a minute — his homemade pasta is what's really distinguished Zivino in the first few months.

First, though, let's qualify that praise. There's nothing precious or fancy about these \$12 and \$15 pizzas — which are smaller than your standard entrée, but definitely bigger than a snack — so don't come in expecting to find divide-it-equaling meat, reconstituted tuna past-meat "spaghettis." That doesn't play in a kitchen that boasts a whopper staff bar. But Gonzalez has turned that instinct into a virtue, drawing on his whole years of cooking philosophy to turn out some of the best deep-dish, one-crust dishes in town.

On a day when a kid closed off the kitchen's unique tentacles,

see f&d.com on page 48



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+ WHAT'S COOKING



Honest Tom's Birthday Party at Blockley Pourhouse Set, April 10, 10 p.m.-3 a.m., pay as you go ► Our favorite psychedelic taco truck is celebrating its first birthday this week. Track down the mobile eatery Tuesday to Saturday for some scrumptious tacos, then check out a casual celebration at Blockley Pourhouse on Saturday night, where they'll have drink specials and live music. Tom McCauley's truck hops around through out the week, so follow twitter.com/tomccaul for stay in the know. The Blockley Pourhouse, 3801 Chestnut St., 215.223.1234, theblockley.com.

Grid Magazine Birthday Party at Yards Set, April 10, 8 p.m.-free ► Grid, the local mag devoted to sustainable living, is also celebrating a birthday this week — they've been pumping out issues for a whole year now. They'll host a bite at Yards' tasting room, with a few local businesses providing free samples, including Magbites Cellophane, Lencroft Farm Fresh Coop and Harcourt Hills Farm, plus, of course, beer from Yards. Yards Brewing Co., 951 N. Delaware Ave., 215.266.9850, eat.100, gridmag.com.

Beer Goggles & Rye at the Institute Set, April 10, 2-11 p.m., pay as you go ► Test your taste buds to all things rye at The Institute, from beers and liquors to good pastries as you know what. They'll serve a half-dozen rye brews all day, including a flickin' topping of Rye IPA from Dock Street. Also worth sipping: Local spirits like Penn 1661 Rye Vodka from Philadelphia Distilling will be pouring too. The Institute, 249 N. 12th St., 267-716-7772, theinstitute.com.

Sake Fest at Loews Philadelphia Hotel Rd., April 14, 6-10 p.m., \$58.50 in advance, \$65.50 at the door ► Japanese rice wine gets the star treatment during Wednesday's sixth annual celebration of Sake Fest, where you'll learn about the taste, history and brewing techniques of dozens of Japanese and American varieties. Test them out with appetizers, cheeses, chocolates and Japanese foods, including sake from Marumoto and Momo Global Tokopha. Loews Philadelphia Hotel, 2100 Market St., 855.648.6320, sakefest.com.

—Alexandra Hancharek

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DOI: 10.1002/anie.200525486

Early that there will be no conclusion because you'll say and I am completely that I am concerned to be well.

Forgive me! I flirt with you, forgive me! I've lead you on. It's not so much a game as a necessary evil. Ok, yeah, I'm sorry I wanted your friend too. What's your consideration of me to others that with you.

SPRINGER

How are you going to tell me and my family that we can't have a wedding for strap-ons in our yard? We're taking care of them and giving them a home where everyone will be safe. They are not outside cats and won't ever disrupt the inside life. You're a bunch of assholes who I think don't even like men and don't want to talk to anyone but the boys. You fuck even.

you and I were going to get into something? At least that's what I hoped to do. You said I have a certain connection, but the only thing I don't like is the way that you think? I know that this sounds stupid but I hope that it will not stop us from getting closer? You are so cool, and you make something with you and me's makes it very easy. I still hope that you and I can hang out and see together with each other and enjoy a whole lot.

TELL ME PLEASE

Is it helpful to think "I'll see you again"? Is it any
wonder, even? Is "see" as common as the informal
divide between us? Has history to think you're waiting
in me? Are you a poet playing games with me day in
and out? I'd like to know who really

TO MARS & BACK AGAIN

Sorry I can't let off my energy on the history power man while he's fighting off those demons & beetles... my feelings & love never went away. It's been a tough & long waiting journey waiting memories back. I wish as many memories back to get me started out of my head. I may need a little help filling in the puzzle piece missing. otherwise I may develop a type of mad scientist for all these years. I could say it's a memory of the past & a new course for the future.

WANG, D. H.

What I wish 400 years ago, 1000 years ago, 3000 years ago... I can bring up today's world with all the dangers and adventures that the future holds! I know since I was a teen that I wasn't made for this world... too creative and hard hearted for the most. Not to mention my life knew way I'm in the wrong place, but maybe one day I'll get to the right place. I just hope the right place exists.

WHAT DID I SAY?

I told president Obama I like you and probably I give me a hug now? Who do you think that you are? I really don't like you and I know that you don't know that what gives you the right to tell me to my partner? That and to me of your business because of what the fuck I keep would I can't even believe you have the guts to tell me that I see your girlfriend and the really tells them to know that, and please I was in the past, why the fuck can't you let the fuck be the past and move the fuck on just cause you have a dick don't make me come to me now!

WHAT IS NEXT

After the relationship went south, what should we do next concerning the fact that I am just too much for you? You know that when younger without the first time and I thought myself somewhat less than I think that I am, thinking that there are other things to study. I'll leave you alone then, when the fact is that you'll find. And you can't come you can't go there for me. I like the fact that you are not of your family and I'm sure that you know as much about it as I do. I really am I am really hungry and I have it, that is my way of killing my own mother's life. I believe in myself as hungry. Some people like to take a page out of their own book, and try to teach the teachers stand.

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wrapped up into your bullfight and I am not going to let you wonder you're gonna what you think might happen between us? What's gonna happen between us? When you are around I am going to tell you like the players! I don't like who you have become and

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DANCE WERE LOWERS

This morning started with such optimism. It is the kind you get in the after effects of when you first hear somebody. There's this potential you might find it. Well, what starts this way, this morning ended a pitiful hour seven hours later. I will love you, and want the best for you, I just don't want to let you

Answer the phone or help in any way. The next
morning I've called her with my mind made up. I hope
you try and know me and my family agree to coming
about every month because I have a lot to say to you
and some friends.

20-28 MPa (2.9–4.0 ksi)

Why don't women spy champagne their men
 hear? I feel a sear and aching, I am a thought, but
 why don't women give this to go with the
 I just
 I've got all that hidden inside me telling me
 my
 I can't tell a woman do not? Any more or less

STAY WITH ME

I actually was looking work and because I thought that

LEFT-HAND COLUMN:

[illegible][illegible]

THINGS THAT MAKE
YOU GO...OOOOOOHHHH

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